STORY OF THE LAKE IN S39

BY

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John Gibson, Director of Thesis

Story of the Lake in S39

For Mixed Chamber Ensemble and Electronics

by Jinghong Zhang

2015

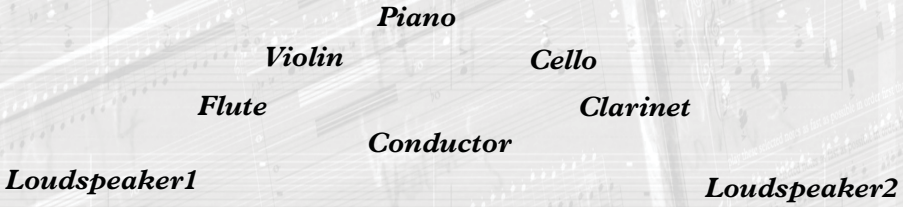
Program Notes

Story of the Lake in S39 depicts a lake in S39, a place that exists solely in the composer's imagination. The composer portrays the lake in a musical language, using texture and harmony to capture the environment, the details, and the events that take place around the lake.

Story of the Lake in S39 is a piece for interactive live electronics and mixed chamber ensemble. The electronic component uses the visual programming language, Max, in order to manipulate the sound of the acoustic instruments. By using various delay techniques, the composer makes each instrument sound like several, thus creating the effect of a large orchestral force. The result is a dense soundscape that captures the experience of the lake in S39 and its colorful scenery.

Performance Information

Stage Setup:



Electronics Requirements:

5 microphones
Position one mic close to each instrument, locating the piano mic close to its strings.

An audio interface with stereo output and at least 5 mic inputs

A laptop
(to run the Max patch that controls the electronics)

The Max patch is available from the composer upon request at jz36@JinghongZhang.com

Max Patch Operation for Electronics:

The patch operator should follow the instructions in the electronics part of the score to trigger each individual "Cue" button (Cues 1-11) in the patch.

The graphics in the Electronics part of the score represent the electronic sound, while the text inside parentheses describes what effects are applied to the electronics.

Instrumentation

Flute

Clinet in B♭

Piano

Violin

Cello

Conductor

Electronics

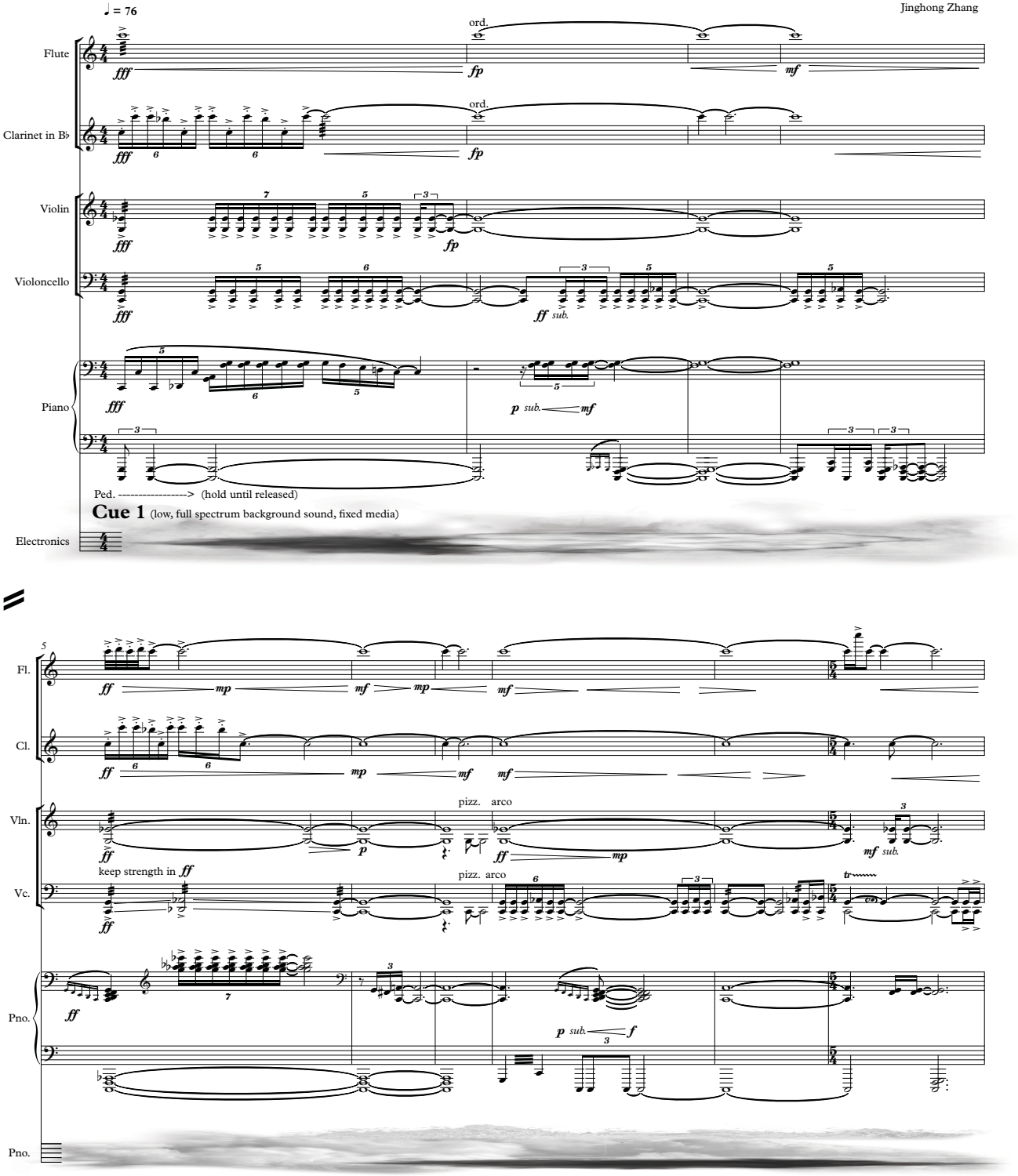

The Story of the Lake in S39
Module 1 opened (multiplying channels to many times larger than original sound by multiple delay lines and reverbs and pitch shifting effects)
1: Record Flute and Cello
2: Record Clarinet and Piano
2: Record Violin
put your bow down and pizz.

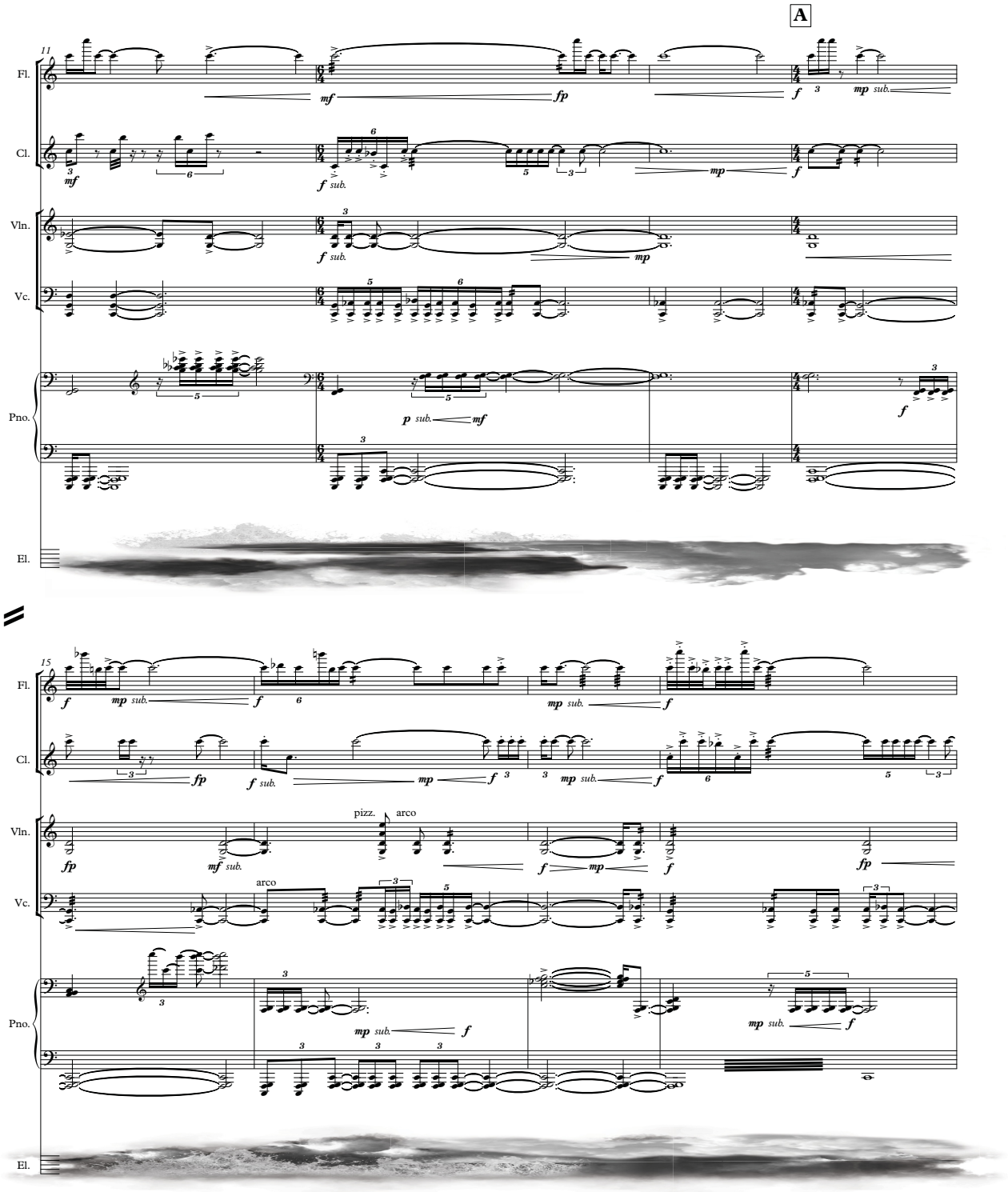
Story of the Lake in S39

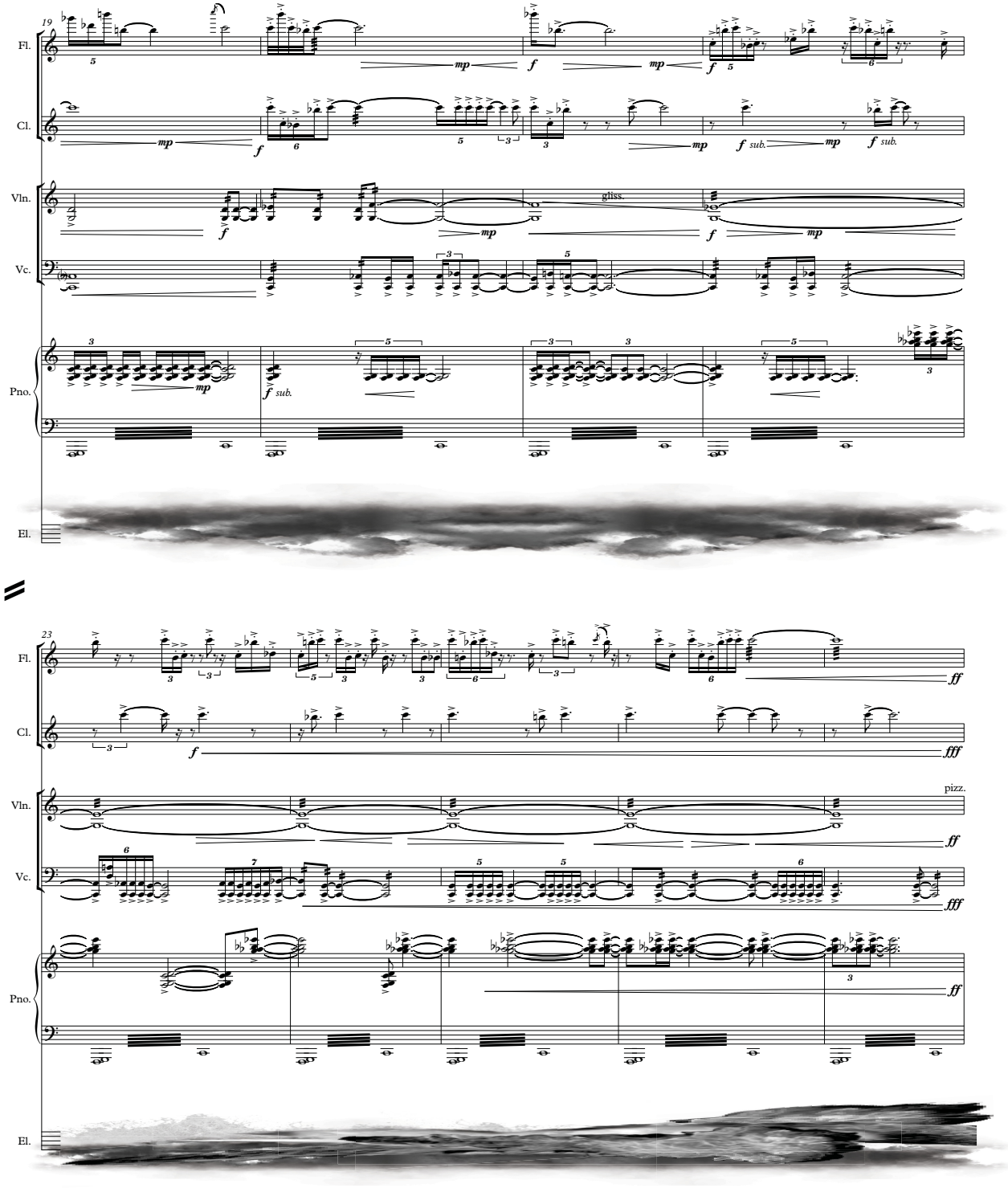
Score in C

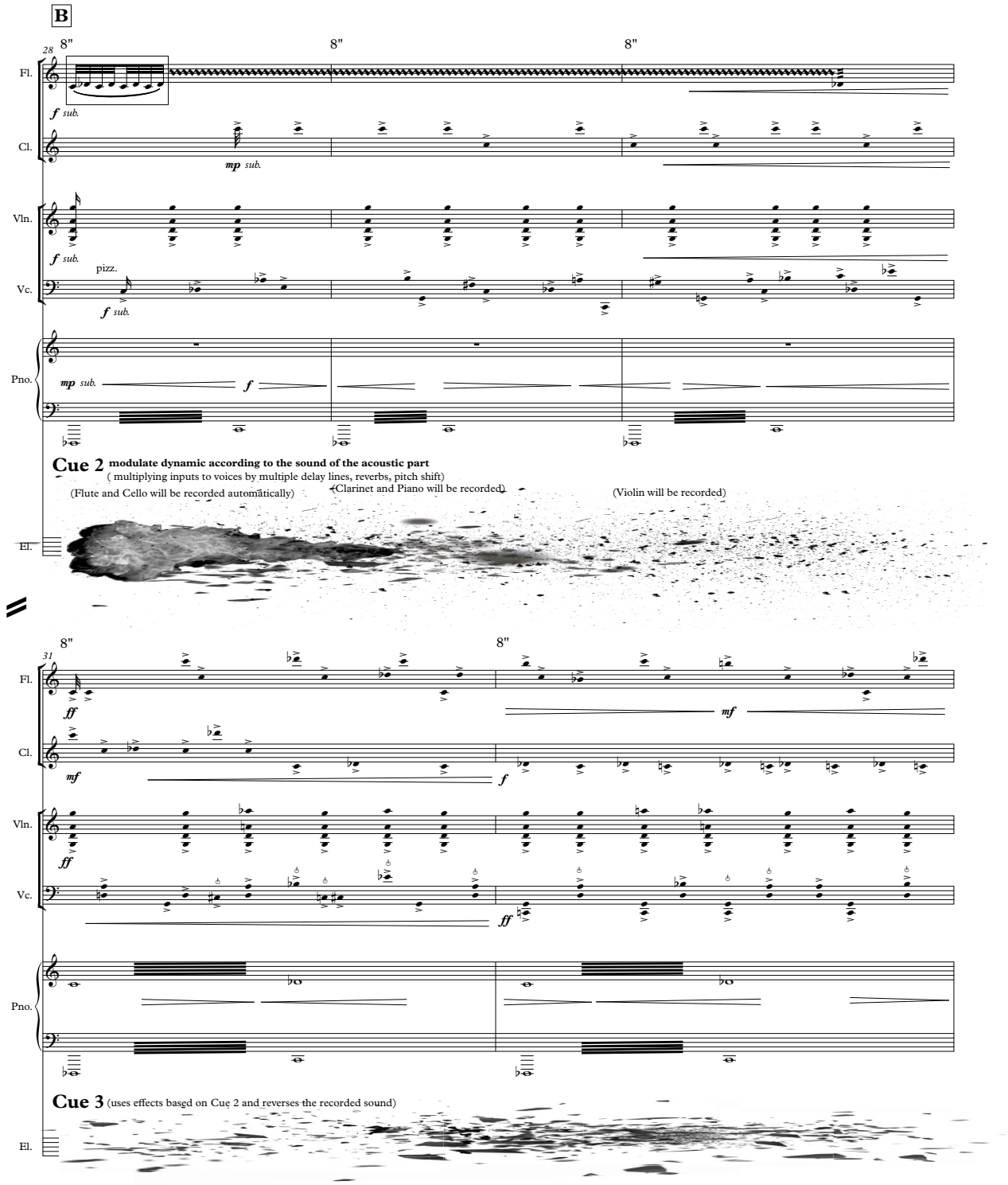
♩ = 76

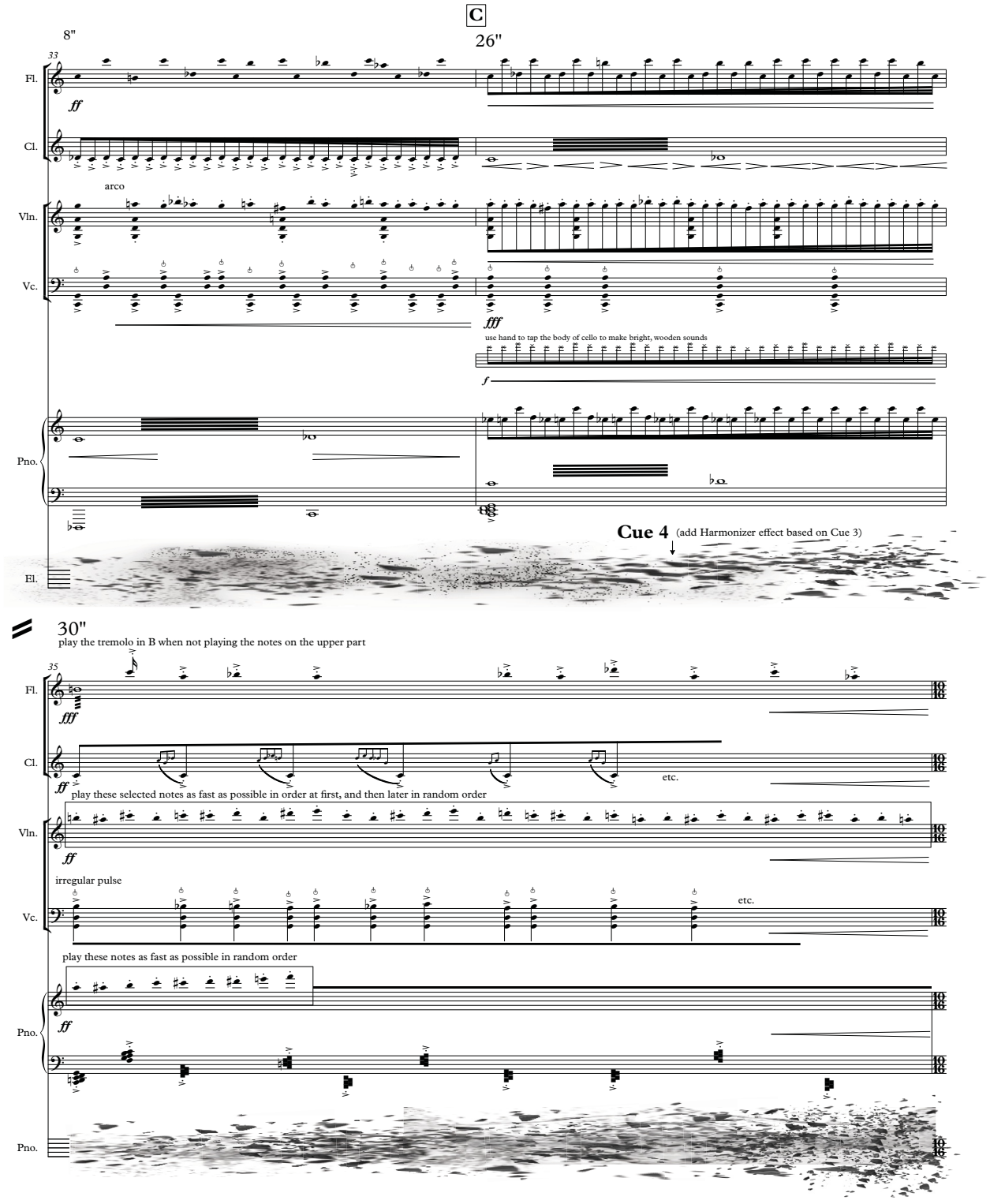
Jinghong Zhang

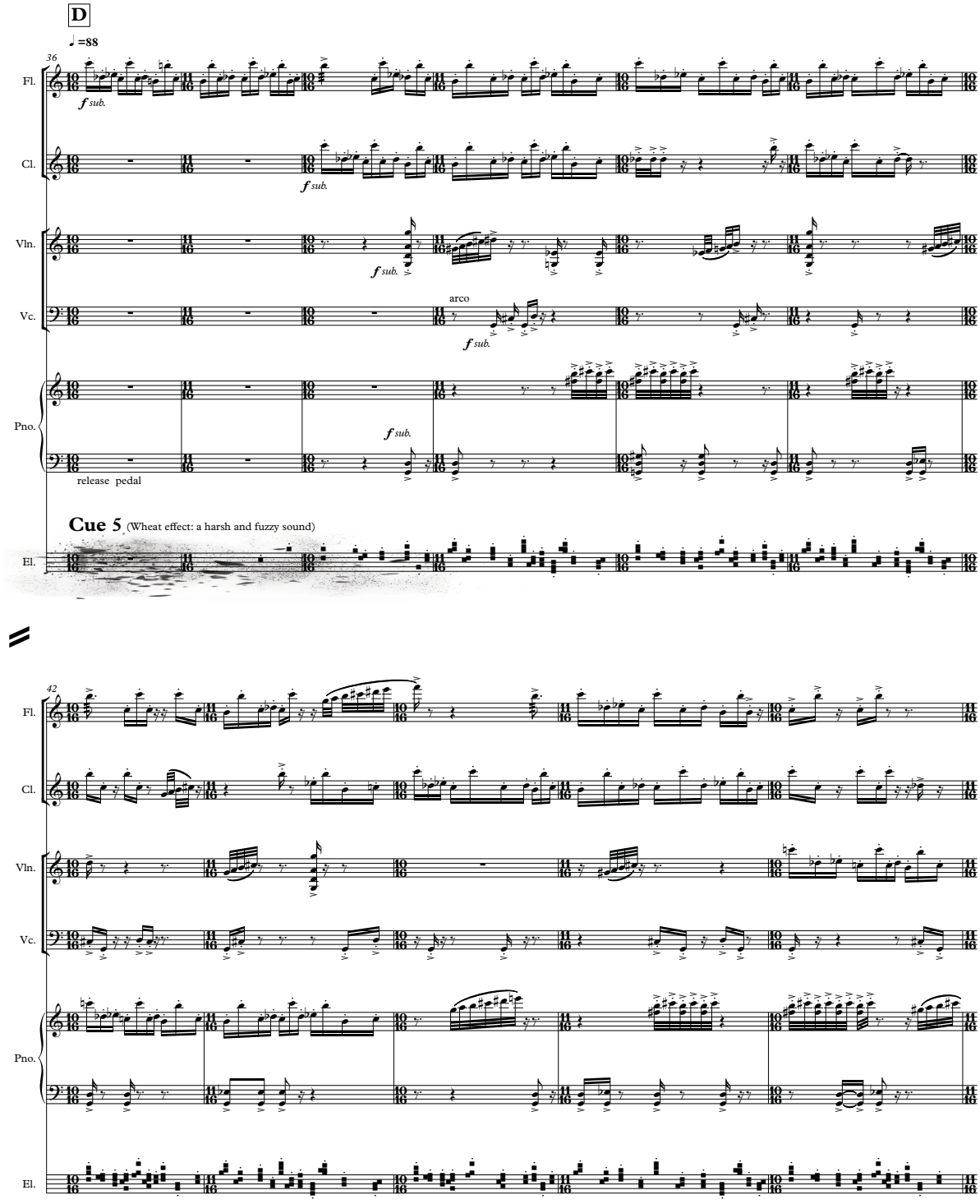


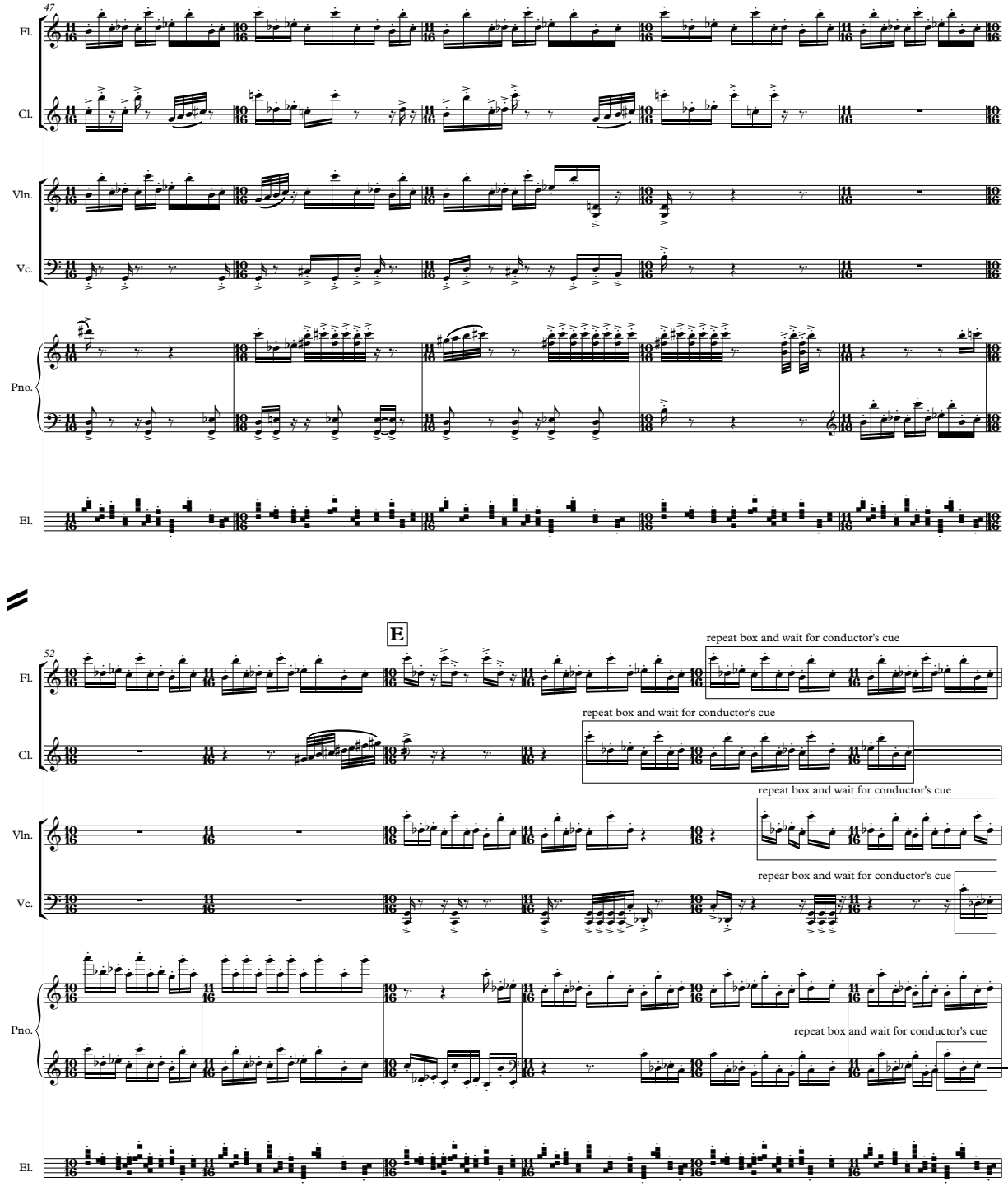

A
11
Fl.
Cl.
Vln.
Vc.
Pno.
El.
15
pizz.
arco
arco

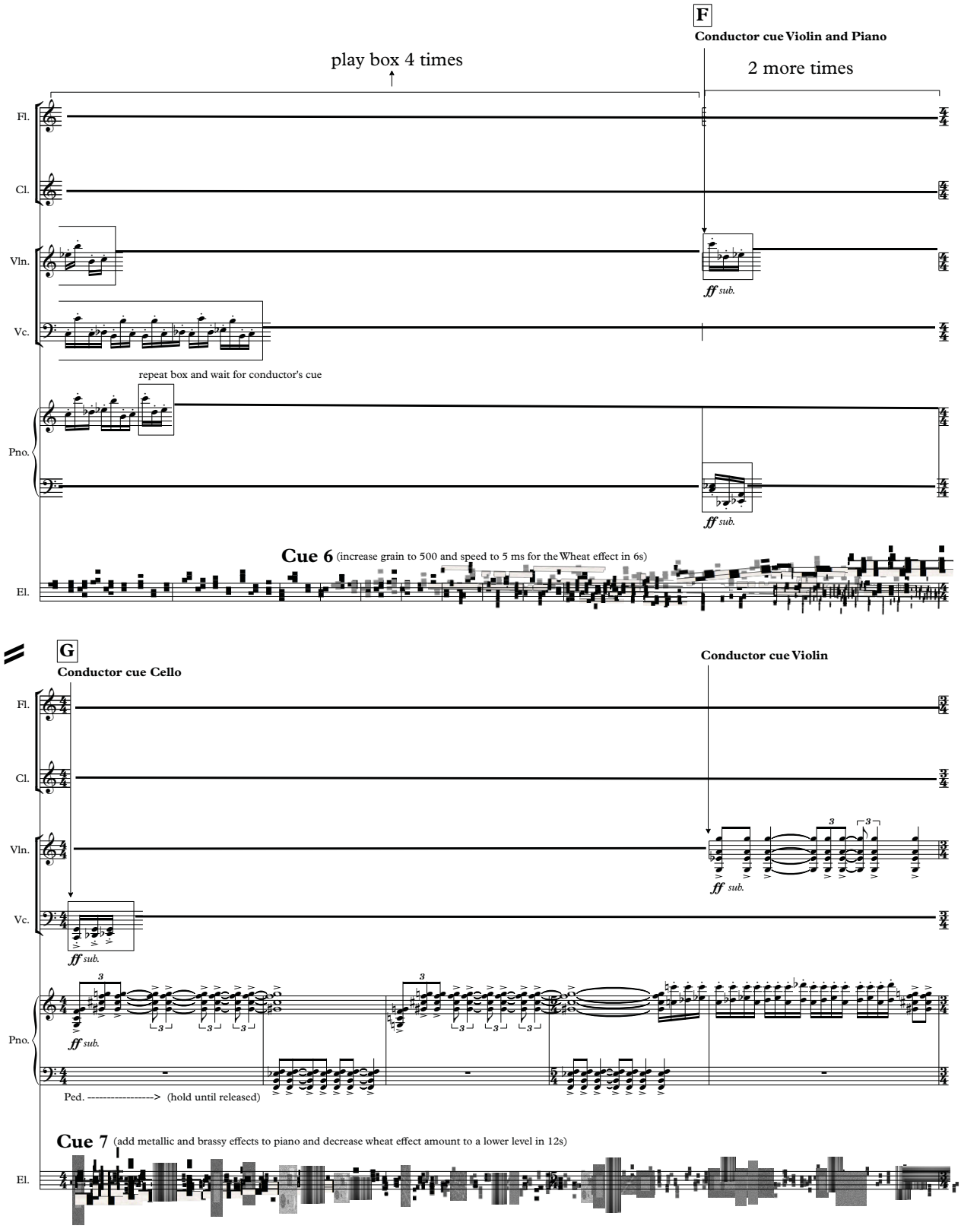

19
Fl.
Cl.
Vln.
Vc.
Pno.
El.
gliss.
23
pizz.

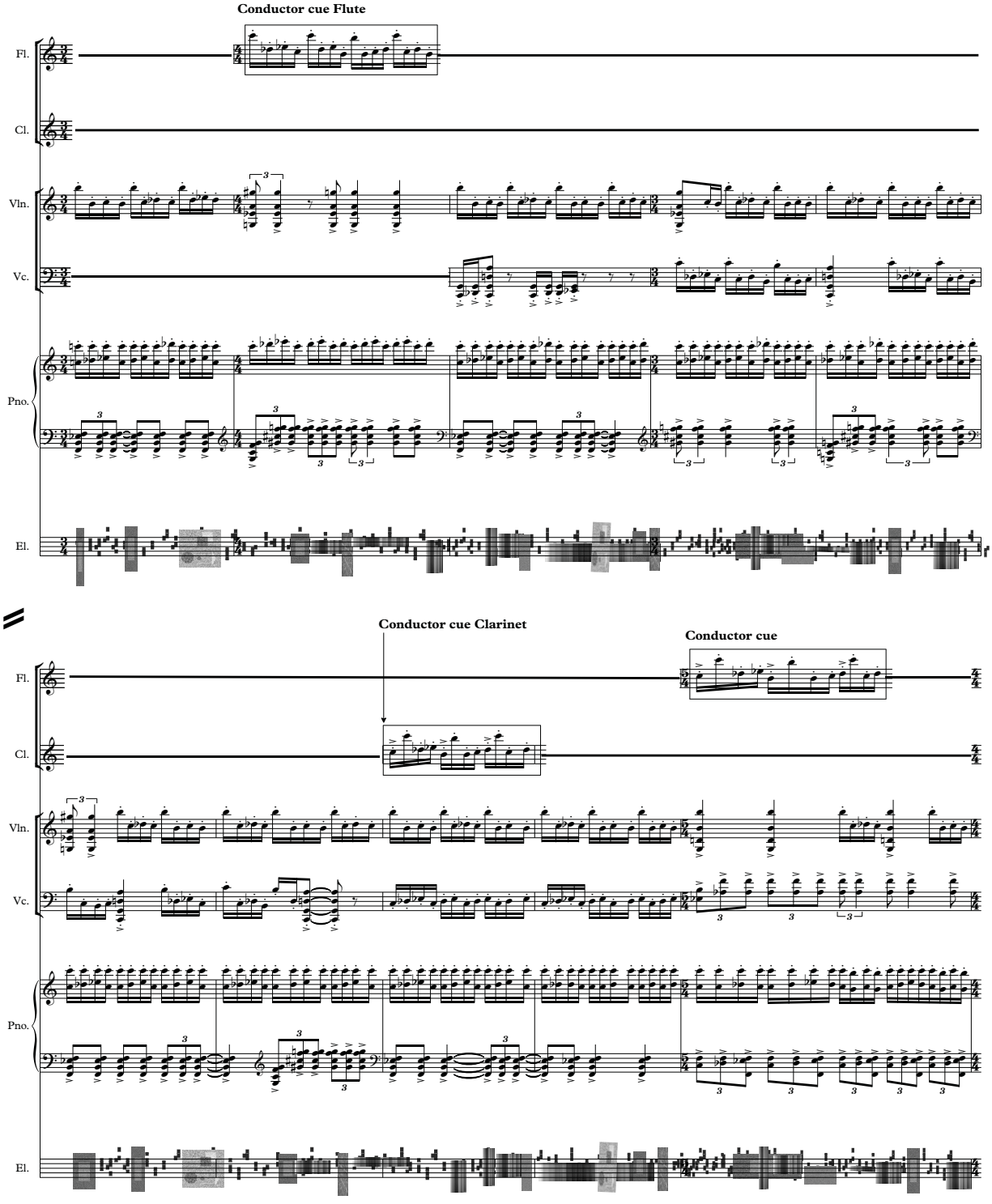

B
28
8"
8"
8"
Fl.
f sub.
Cl.
mp sub.
Vln.
f sub.
pizz.
Vc.
f sub.
Pno.
mp sub.
f
Cue 2 modulate dynamic according to the sound of the acoustic part
(multiplying inputs to voices by multiple delay lines, reverbs, pitch shift)
(Flute and Cello will be recorded automatically)
(Clarinet and Piano will be recorded)
(Violin will be recorded)
El.
31
8"
8"
Fl.
ff
mf
Cl.
mf
f
Vln.
ff
Vc.
ff
Pno.
Cue 3 (uses effects based on Cue 2 and reverses the recorded sound)
El.

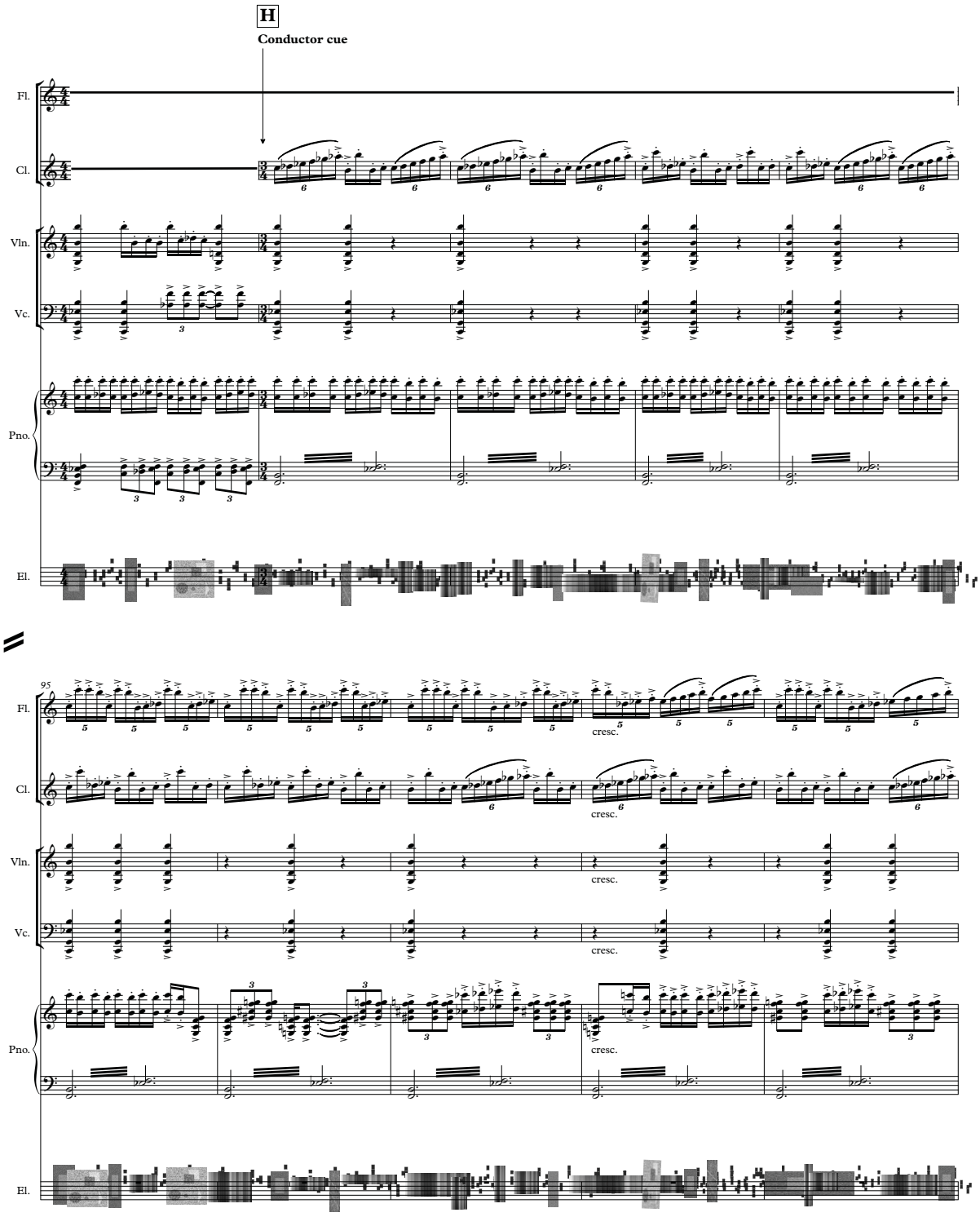

C
8"
26"
33
Fl.
ff
Cl.
arco
Vln.
Vc.
fff
use hand to tap the body of cello to make bright, wooden sounds
f
Pno.
Cue 4 (add Harmonizer effect based on Cue 3)
El.
30"
play the tremolo in B when not playing the notes on the upper part
35
Fl.
fff
Cl.
ff
etc.
play these selected notes as fast as possible in order at first, and then later in random order
Vln.
ff
irregular pulse
Vc.
etc.
play these notes as fast as possible in random order
Pno.
ff
Pno.

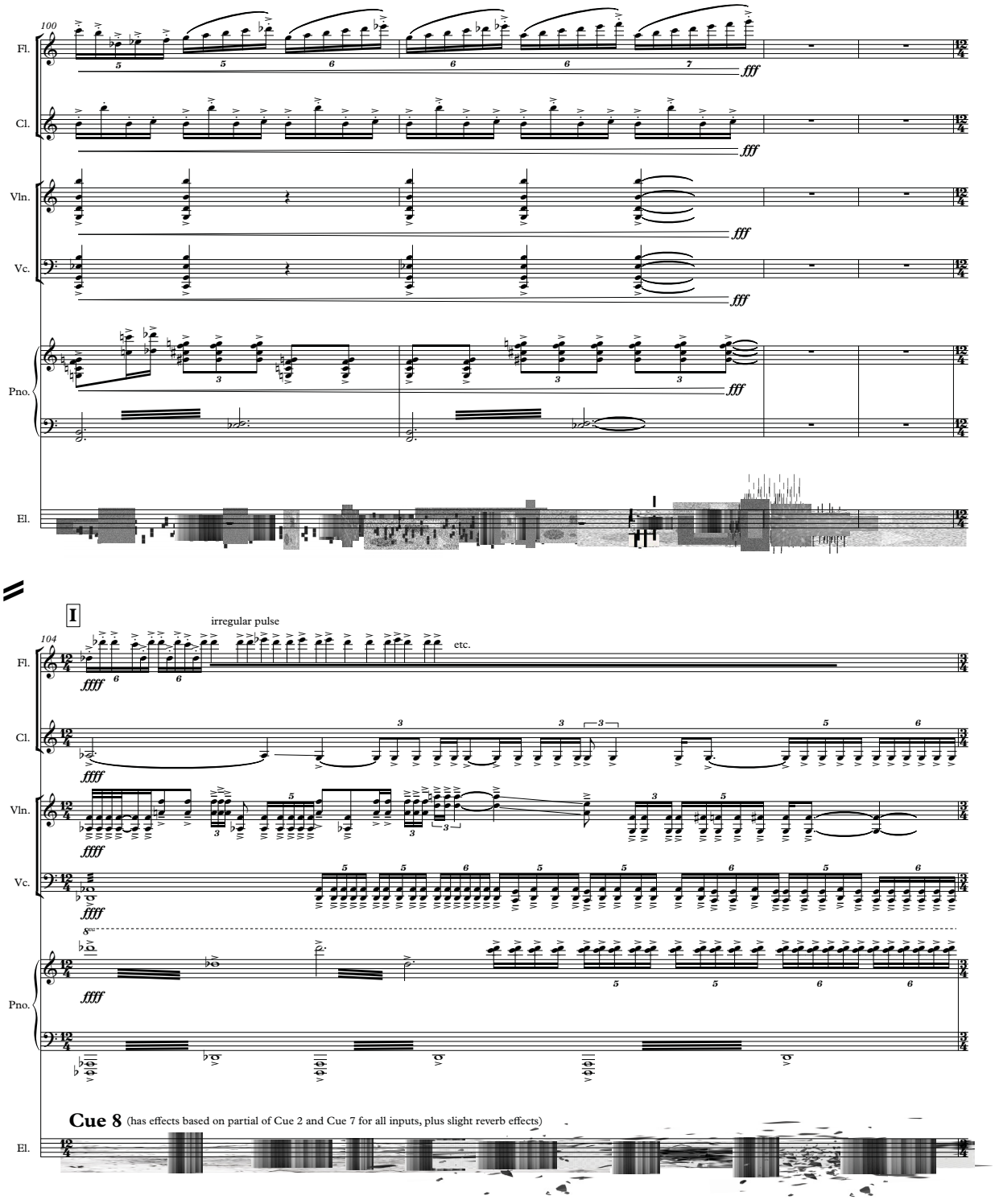

D
♩=88
36
Fl.
Cl.
Vln.
Vc.
Pno.
El.
f sub.
arco
release pedal
Cue 5 (Wheat effect: a harsh and fuzzy sound)
42

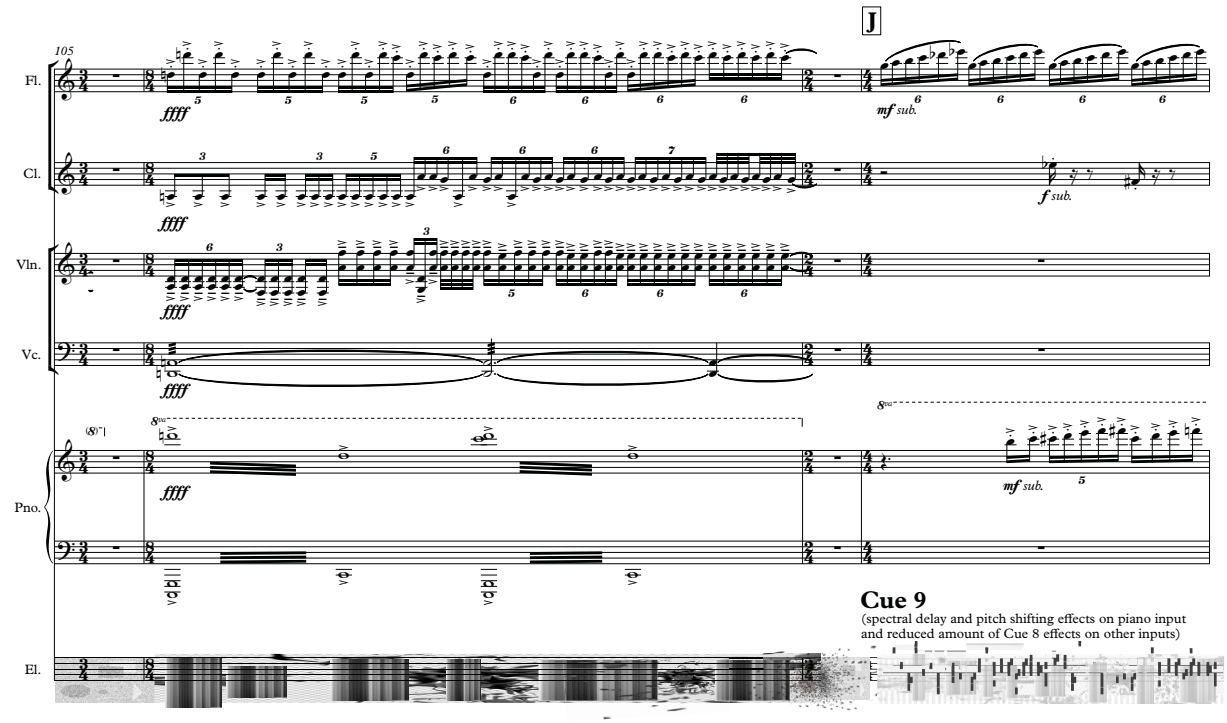

47
Fl.
Cl.
Vln.
Vc.
Pno.
El.
52
E
repeat box and wait for conductor's cue
repeat box and wait for conductor's cue
repeat box and wait for conductor's cue
repear box and wait for conductor's cue
repeat box and wait for conductor's cue

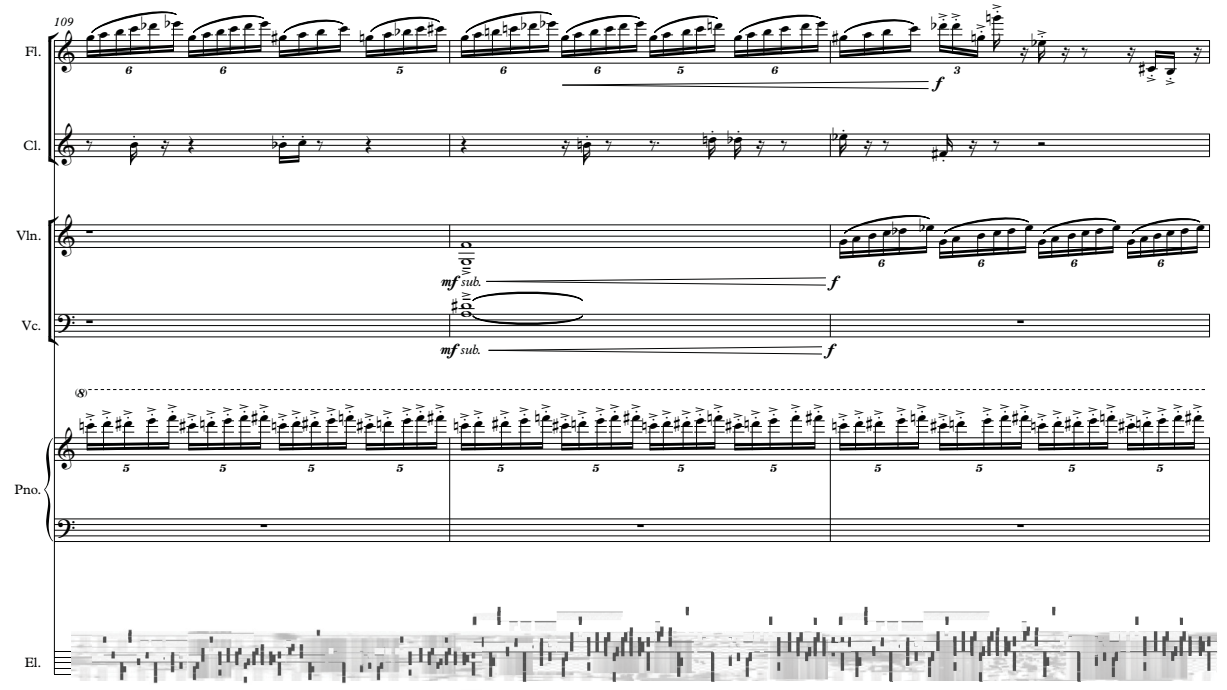

F
Conductor cue Violin and Piano
play box 4 times
2 more times
Fl.
Cl.
Vln.
Vc.
ff sub.
repeat box and wait for conductor's cue
Pno.
ff sub.
Cue 6 (increase grain to 500 and speed to 5 ms for the Wheat effect in 6s)
El.
G
Conductor cue Cello
Conductor cue Violin
Fl.
Cl.
Vln.
Vc.
ff sub.
Pno.
ff sub.
Ped. ----------> (hold until released)
Cue 7 (add metallic and brassy effects to piano and decrease wheat effect amount to a lower level in 12s)
El.

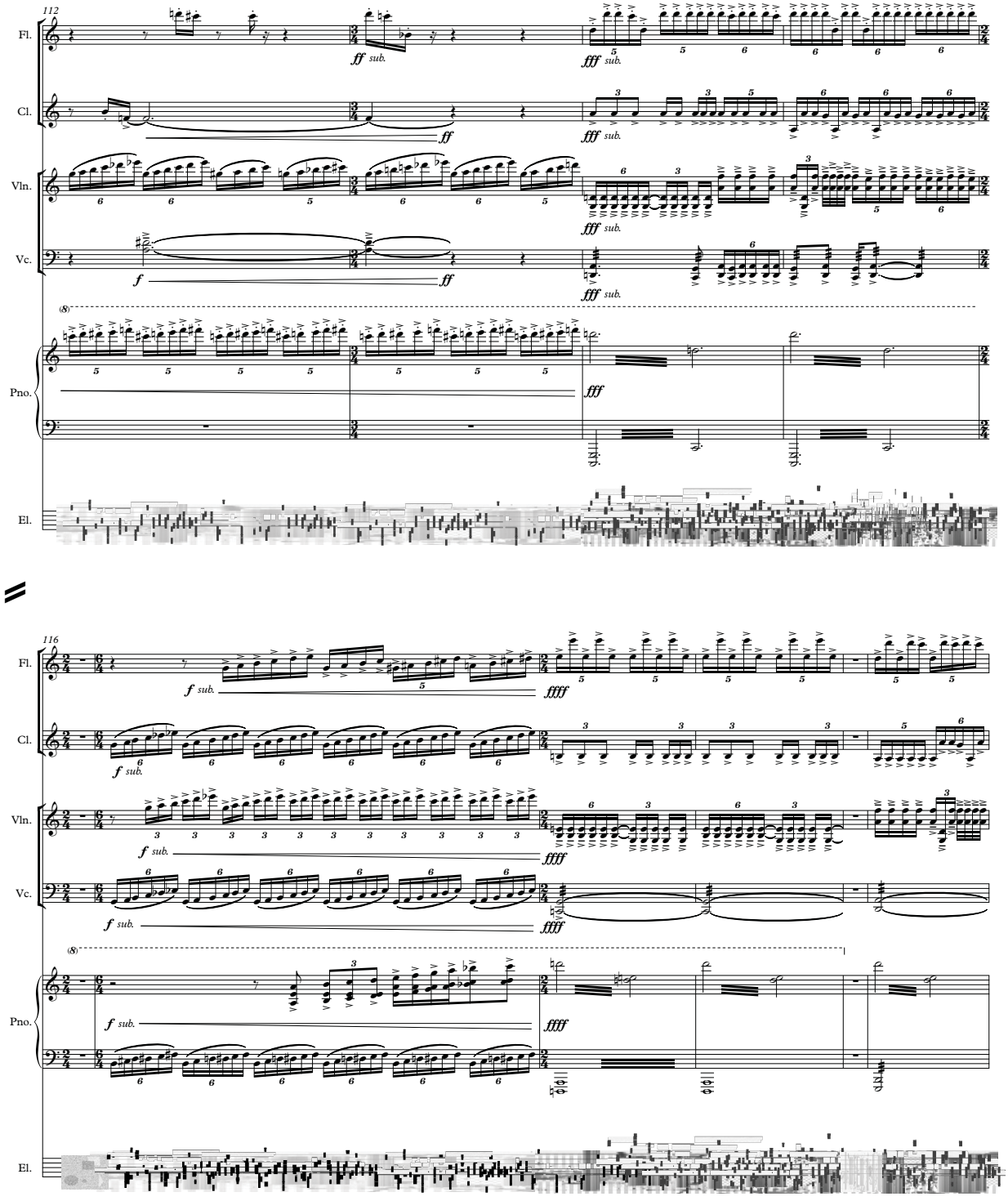

Conductor cue Flute
Fl.
Cl.
Vln.
Vc.
Pno.
El.
Conductor cue Clarinet
Conductor cue
Fl.
Cl.
Vln.
Vc.
Pno.
El.

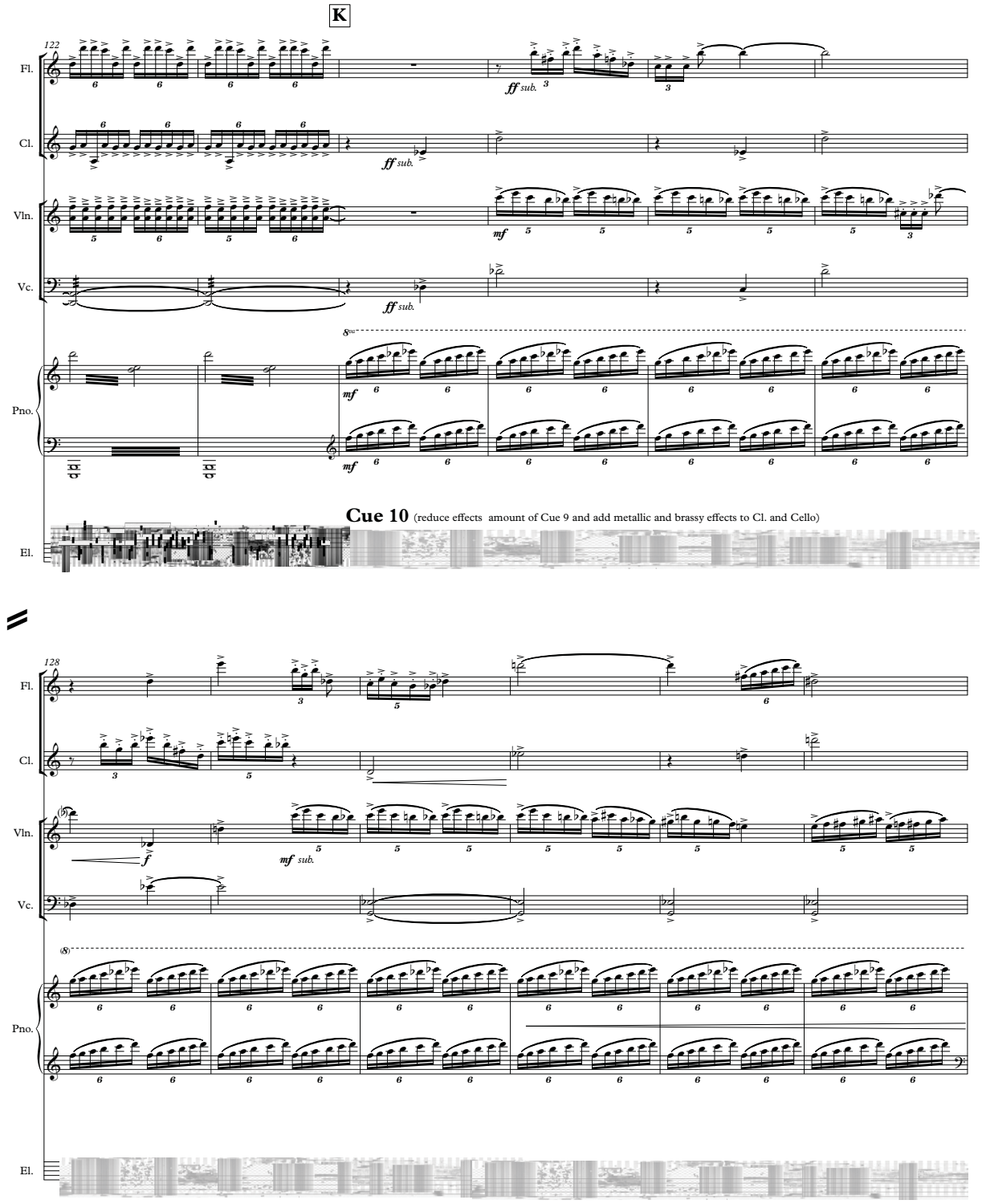

H
Conductor cue
Fl.
Cl.
Vln.
Vc.
Pno.
El.
95
cresc.

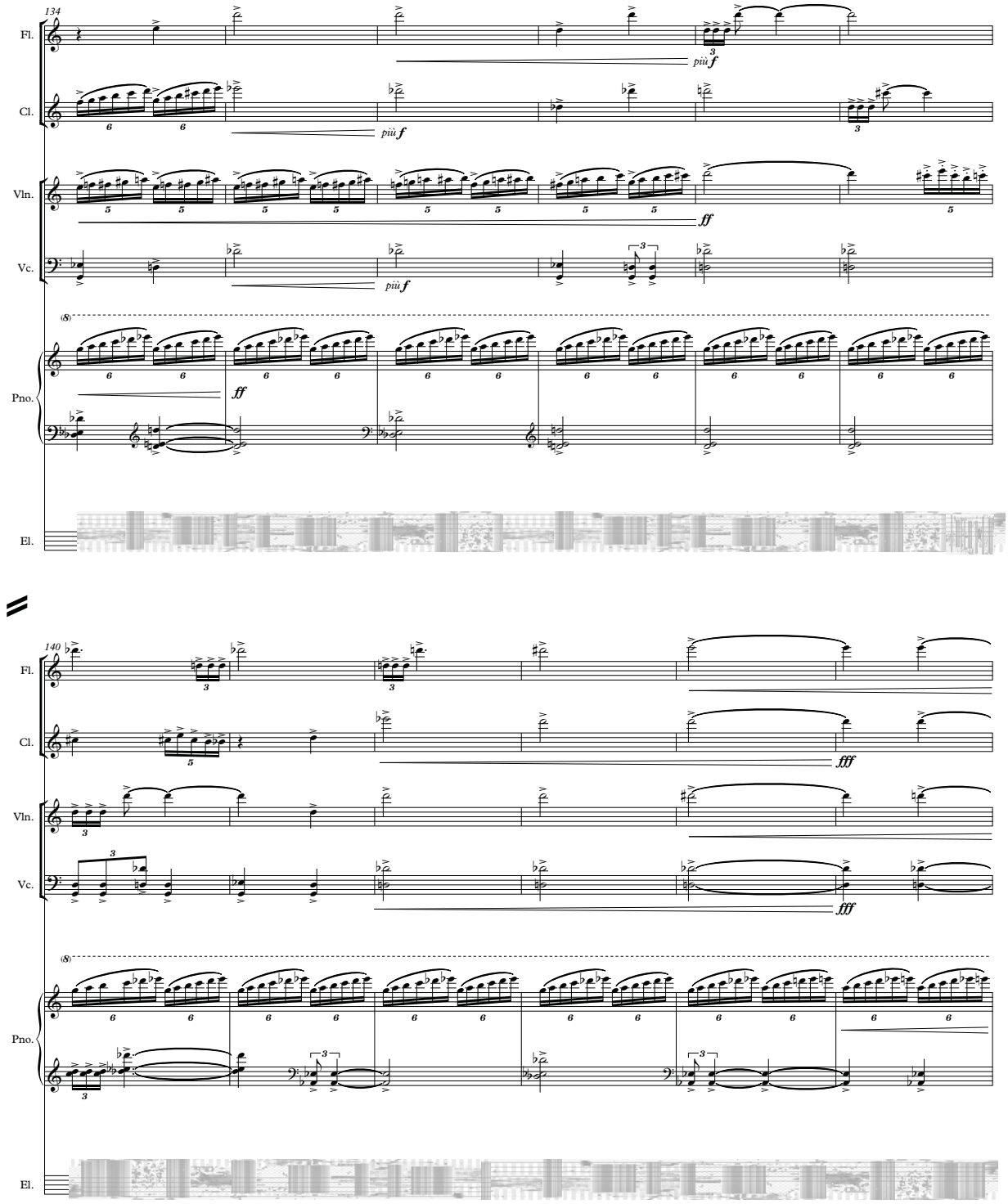

100
Fl.
Cl.
Vln.
Vc.
Pno.
El.
fff
I
irregular pulse
104
etc.
ffff
8va
Cue 8 (has effects based on partial of Cue 2 and Cue 7 for all inputs, plus slight reverb effects)

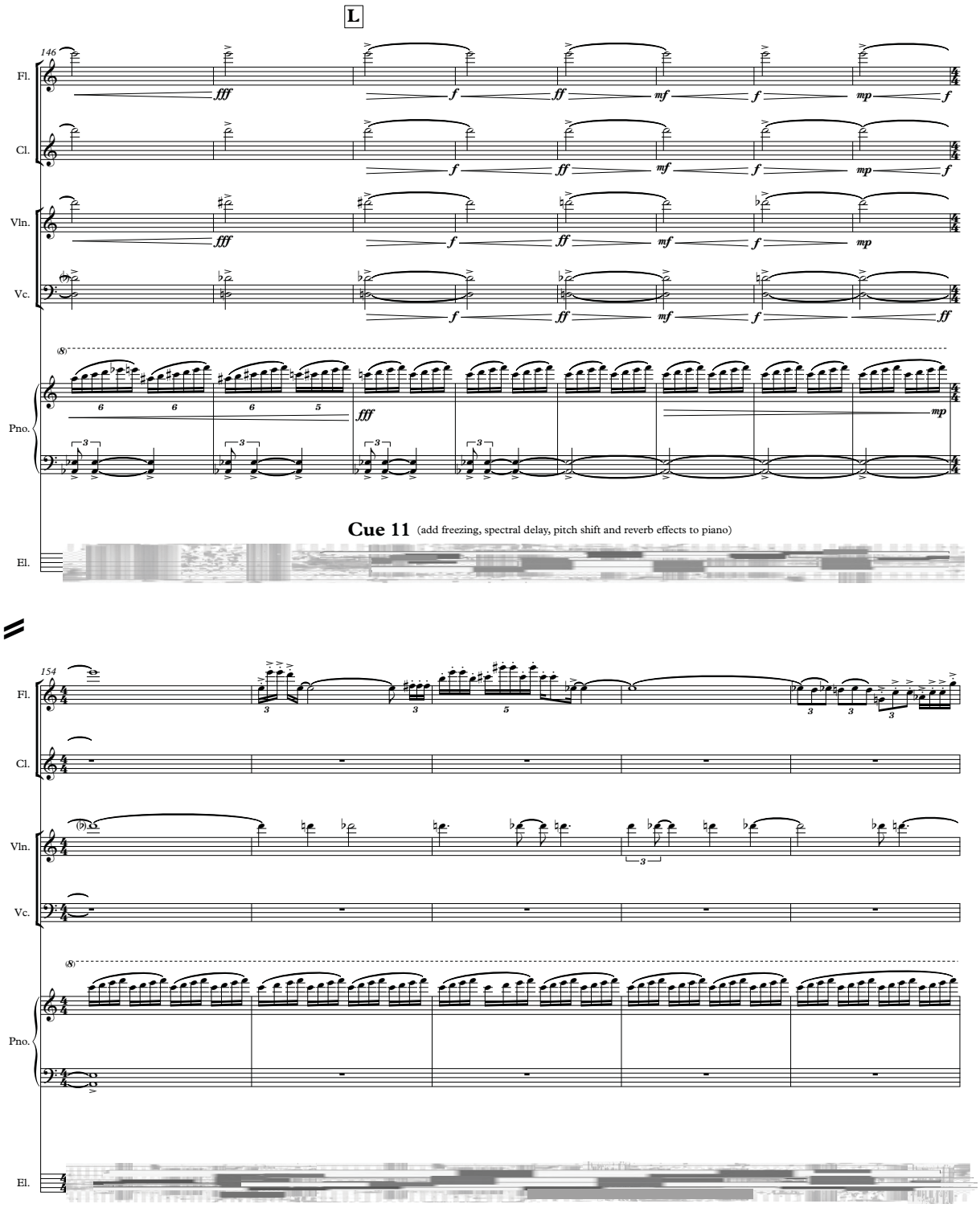

J
105
Fl.
Cl.
Vln.
Vc.
Pno.
El.
ffff
mf sub.
f sub.
Cue 9
(spectral delay and pitch shifting effects on piano input
and reduced amount of Cue 8 effects on other inputs)

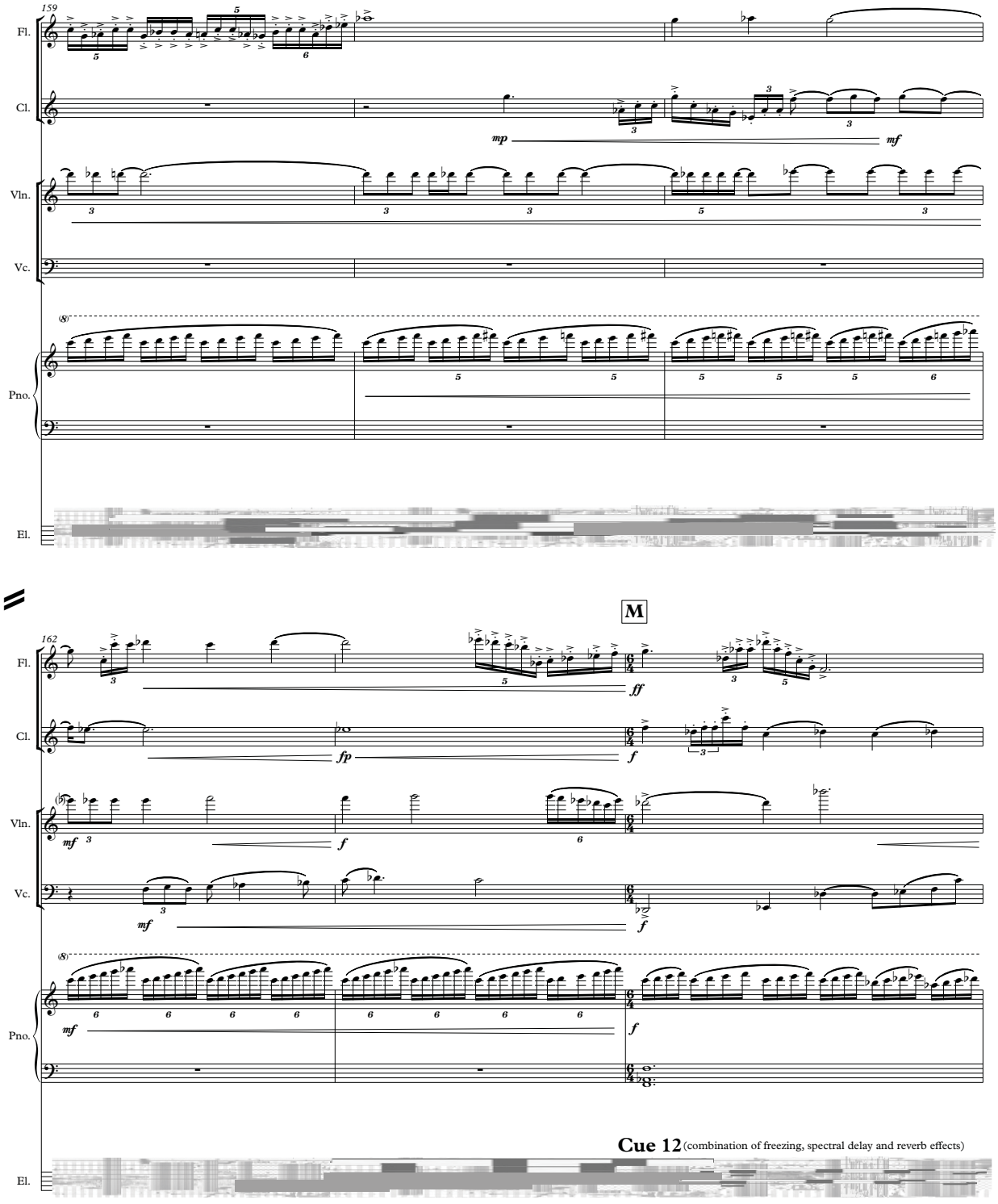

109
Fl.
Cl.
Vln.
Vc.
Pno.
El.
mf sub.
f

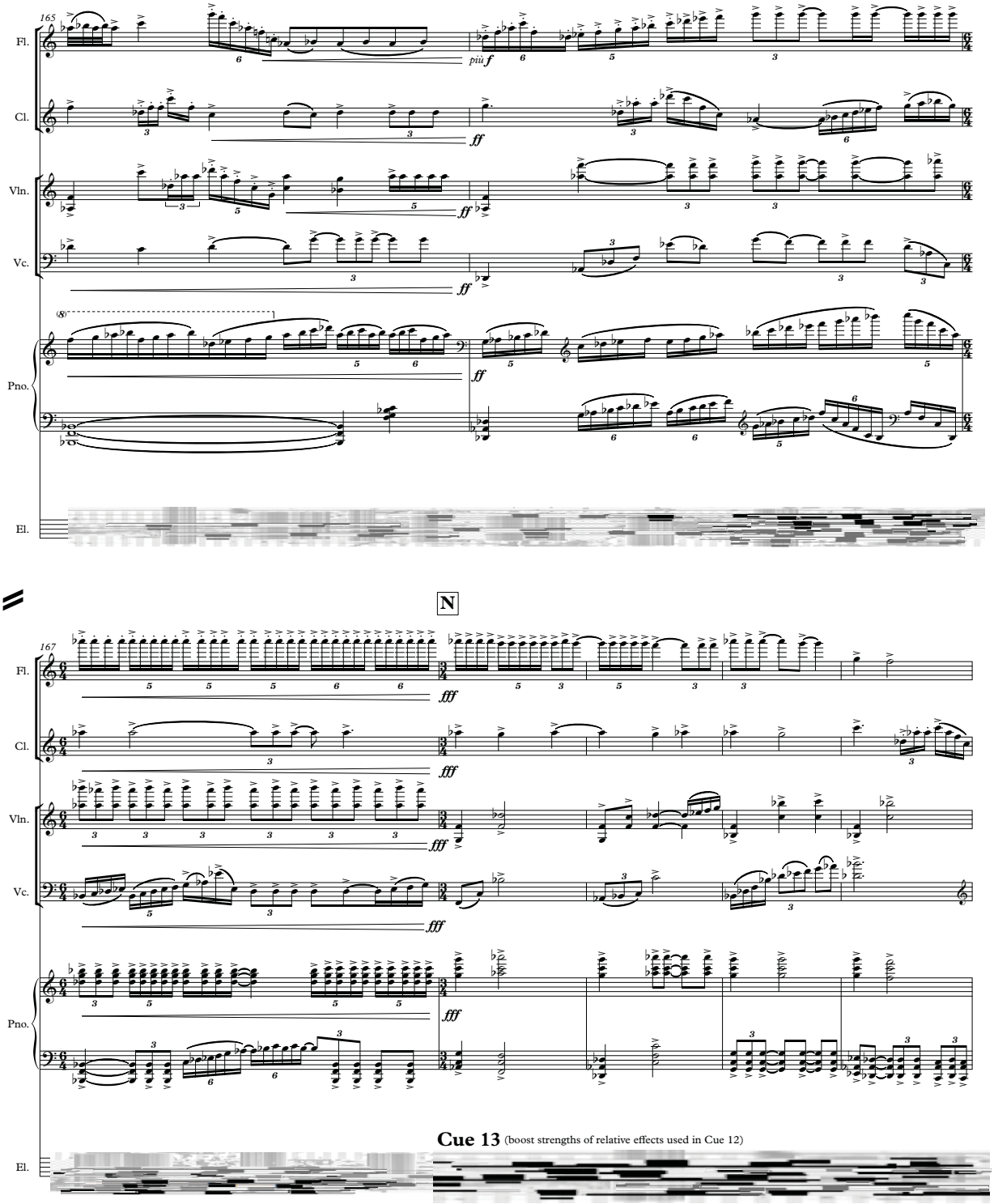

112
Fl.
Cl.
Vln.
Vc.
Pno.
El.
ff sub.
fff sub.
ff
f
(8)
116
f sub.
ffff

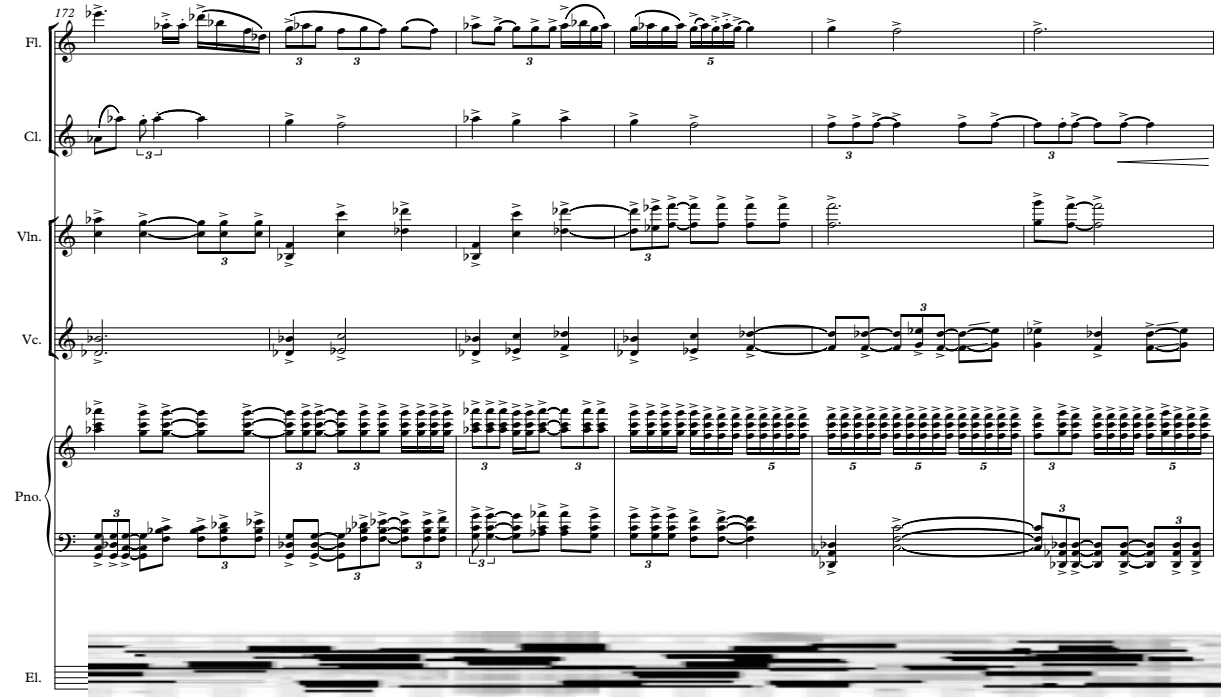

K
122
Fl.
Cl.
Vln.
Vc.
Pno.
El.
ff sub.
mf
Cue 10 (reduce effects amount of Cue 9 and add metallic and brassy effects to Cl. and Cello)
128
f
mf sub.

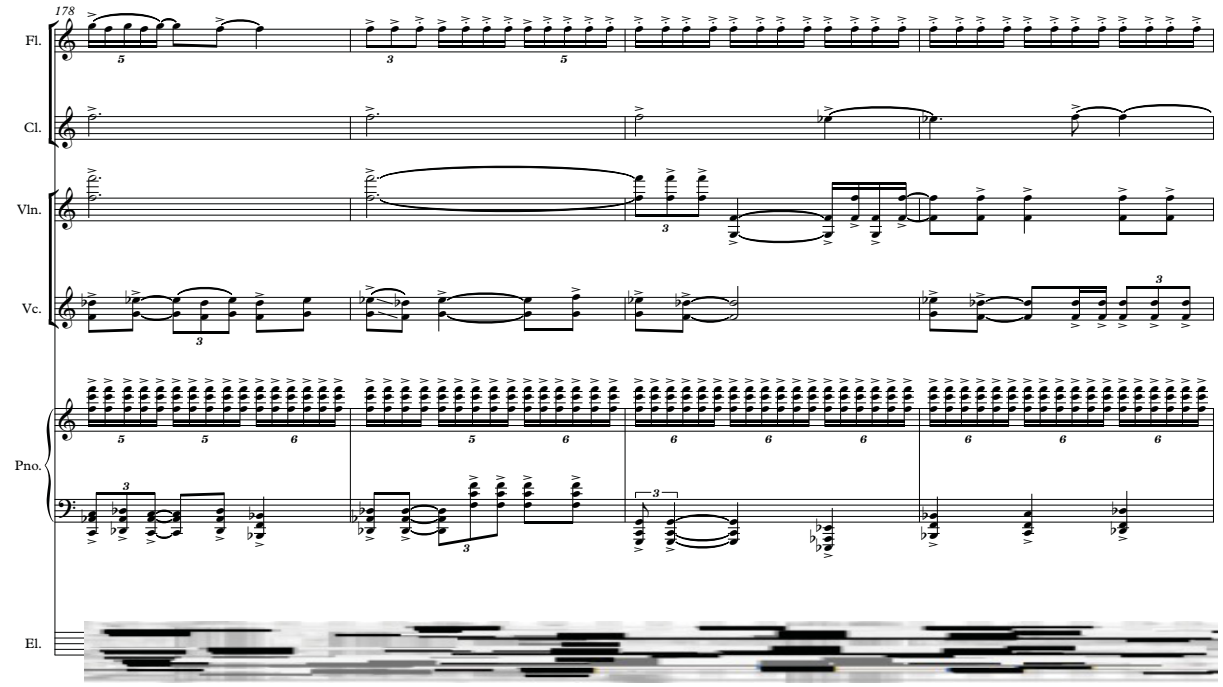

134
Fl.
Cl.
Vln.
Vc.
Pno.
El.
più f
ff
140
fff

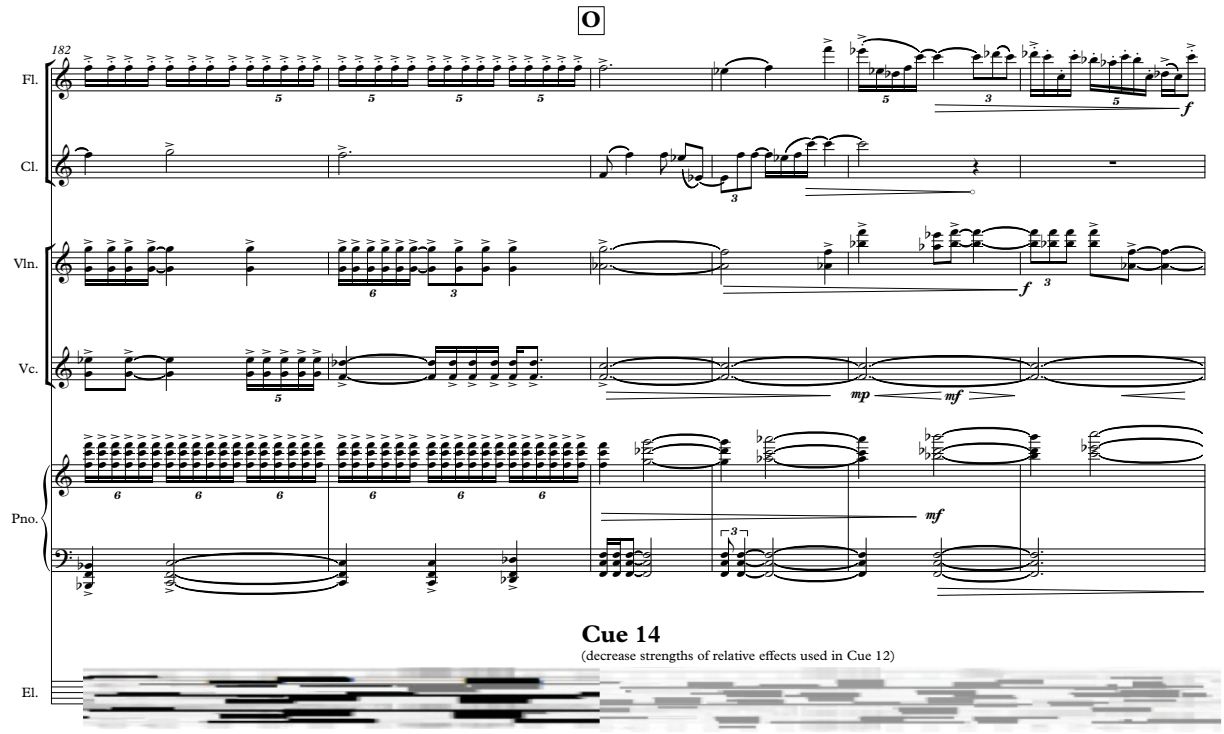

L
146
Fl.
Cl.
Vln.
Vc.
Pno.
El.
fff
f
ff
mf
mp
(8)
Cue 11 (add freezing, spectral delay, pitch shift and reverb effects to piano)
154


159
Fl.
Cl.
Vln.
Vc.
Pno.
El.
mp
mf
M
162
ff
fp
f
mf
Cue 12 (combination of freezing, spectral delay and reverb effects)


165
Fl.
Cl.
Vln.
Vc.
Pno.
El.
più f
ff
(8)
N
167
fff
Cue 13 (boost strengths of relative effects used in Cue 12)

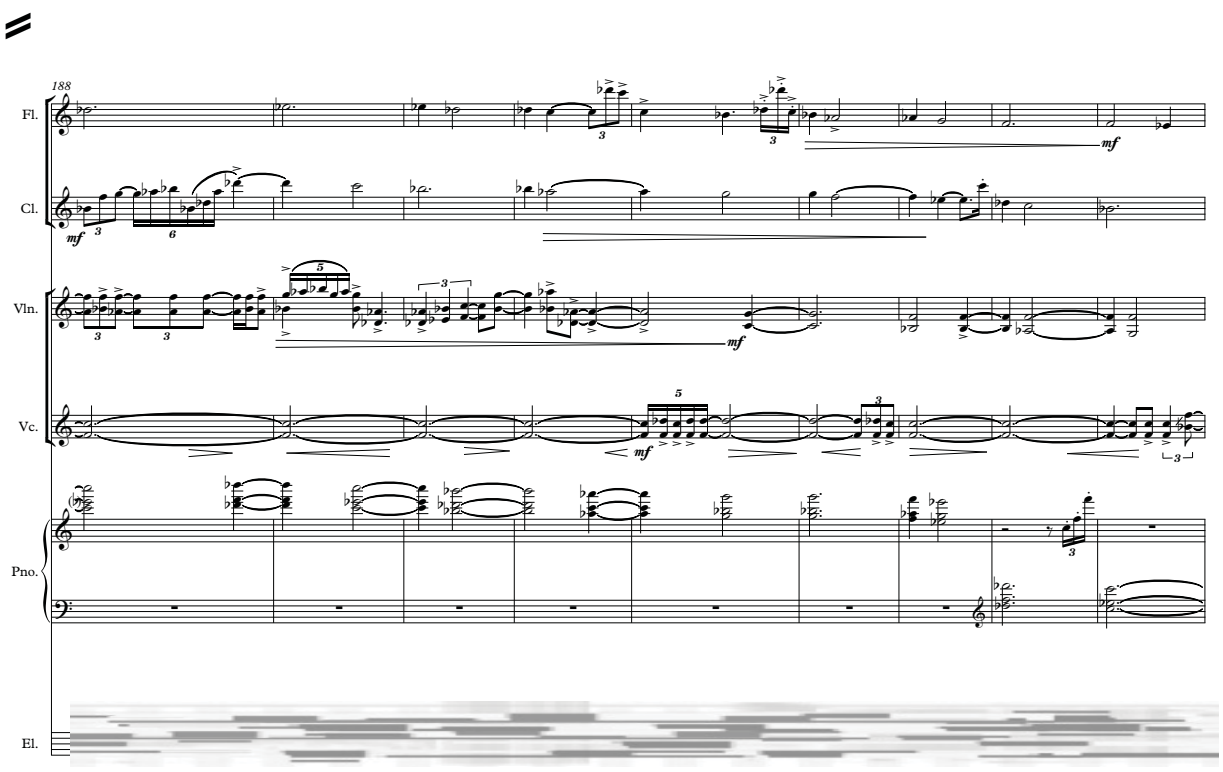

172
Fl.
Cl.
Vln.
Vc.
Pno.
El.

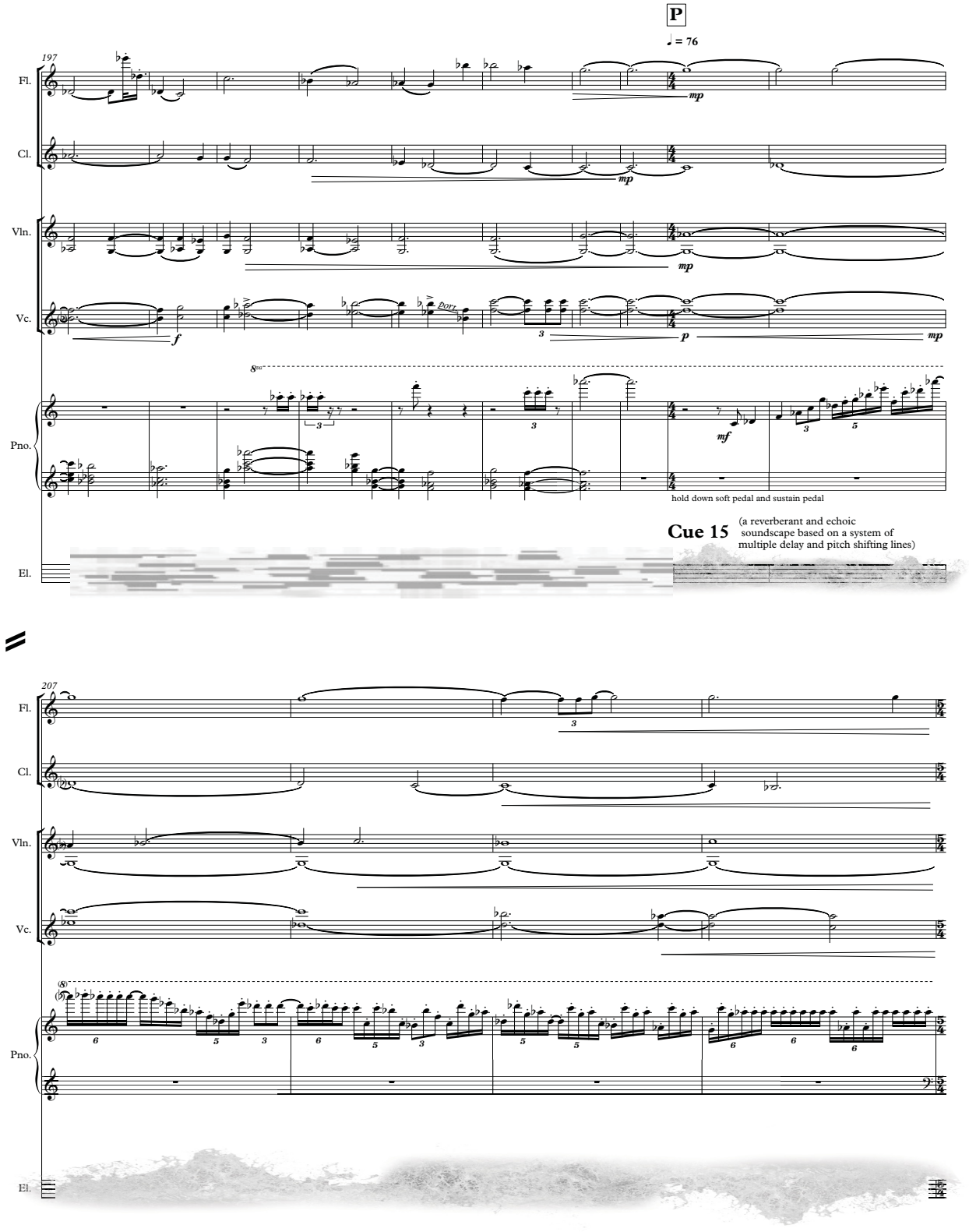

178
Fl.
Cl.
Vln.
Vc.
Pno.
El.

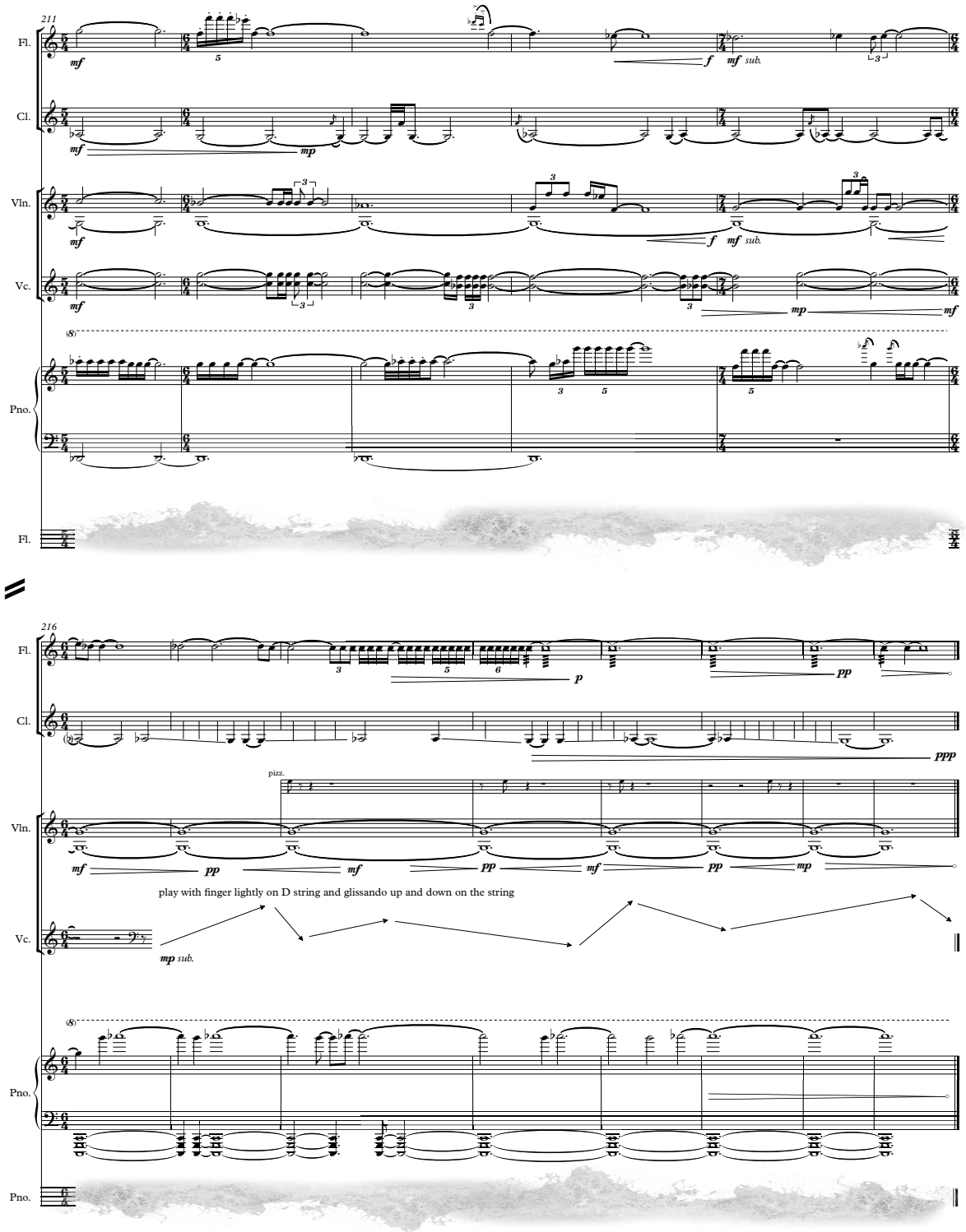


Cue 14

(decrease strengths of relative effects used in Cue 12)




P
♩ = 76
197
Fl.
Cl.
Vln.
Vc.
Pno.
El.
mp
f
p
mf
port.
8va
hold down soft pedal and sustain pedal
Cue 15
(a reverberant and echoic soundscape based on a system of multiple delay and pitch shifting lines)
207


211
Fl.
Cl.
Vln.
Vc.
Pno.
Fl.
mf
f
mf sub.
mp
216
p
pp
ppp
pizz.
play with finger lightly on D string and glissando up and down on the string
mp sub.